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their debt to previous investigations; and the volume is a convenient summary of what recent scholarship has achieved in this new field.

At the same time one cannot help regretting that the scope of the book was not extended to include other papyrus discoveries such as Bacchylides and the numerous fragments of Pindar, Sappho, Alcaeus, and others, which are now available in the Loeb Classical Library and elsewhere. It seems strange that the scholar who writes on the Paean should tell us that "one religious Paean of an earlier age has been preserved for us in the great papyrus of Bacchylides," and yet make no mention of the Pindar fragments.

There are a few misprints and errors which should be corrected in a subsequent edition. On page 19, for instance, the fifth line of the Greek fragment should end: *καὶ τοῦτοις κέντρα τέειδ' ἔνο*; and on page 95, footnote 6, the second line of the quotation should end: *φορὰ γὰρ γέγονε τοῦτον νῦν καλή*.

W. D. WOODHEAD

UNIVERSITY COLLEGE, TORONTO

Etruscan Tomb Paintings; Their Subjects and Significance. By FREDERIK POULSEN. Translated by INGEBORG ANDERSEN. Pp. x+63. Forty-seven illustrations on 23 plates. Oxford: Clarendon Press; New York: Oxford University Press, American Branch, 1922.

Nearly all the published reproductions of Etruscan tomb paintings are so inaccurate that they can be used for scientific purposes only with the greatest caution. The late Carl Jacobsen felt the need of good copies of these paintings, not only for purposes of reproduction, but also because the originals are exposed to deterioration and destruction. He therefore, beginning not long after 1890, caused colored facsimiles of a considerable number of them to be made and deposited in the Helbig Museum of the Ny Carlsberg Glyptotek at Copenhagen. These facsimiles (and in one or two instances the drawings of Stackelberg and Thürmer) furnish the illustrations and form the basis for the text of the book before us. Even now the artistic qualities of Etruscan paintings cannot be discussed satisfactorily, but it is possible to "give an account of the content of the pictures and of the main lines of their development." This is attempted by Mr. Poulsen, and his success, especially in view of the small size of the book, is quite remarkable. The half-tone illustrations are fairly clear, though some of them are too small, but a better, even if more expensive, method of reproduction would have added to the usefulness of the plates. The Danish edition of the book appeared in 1919, and even then the publication of Weege's *Etruskische Malerei*, the first volume of which appeared in 1921, was announced, a fact which may have influenced

Mr. Poulsen and his publishers to limit the size and cost of a book which was in no way intended to compete with that elaborate work.

A brief summary will give an idea of the scope and limitations of the book. The development of Etruscan painting is traced from the seventh to the fourth century B.C., the chief stress being laid upon the content of the pictures, though style and technique are not neglected. In the Tomba Campana at Veii (seventh century) the pictures, like those on contemporary Greek vases, are purely decorative. Perhaps they are derived from tapestries made in Crete or the Aegean islands. In the Tomba dei Tori at Corneto the style is Ionic of the first half of the sixth century. Here, in conjunction with decorative *motifs*, is a scene from Greek mythology, Achilles lying in wait for Troilus. The painting may even be the work of a Greek painter. There is no allusion to death and no trace of Etruscan characteristics. In tombs of the middle of the sixth century, such as the Tomba degli Auguri, the Tomba delle Iscrizioni, and the Tomba del Barone at Corneto, the composition of the paintings shows close connection with Ionic vase-painting, especially with that of the so-called Caeretan hydriae, and the main pictures illustrate Etruscan conceptions of life and death and the ceremonies connected with Etruscan funerals. Another group of tombs, of which the Tomba delle Bighe is an excellent example, dates from about 500 B.C. Here the style is very Attic and the scenes represented are very Etruscan—processions, athletic contests, symposia, etc. The women seen at the symposia are not *hetaerae*, but women of good birth and breeding. The dancing women, on the other hand, are *hetaerae*. The paintings in tombs of the latter part of the fifth century and later—Tomba François at Vulci, Tomba Golini at Orvieto, and others—show a gloomier view of death and a predilection for scenes of cruelty. The power of the Etruscans was sinking or had sunk. They who had held sway over the greater part of Italy were no longer rulers, but ruled. The vigor, freshness, and love of life which are seen in the paintings of the earlier time give place to terror and cruelty. Thus the paintings illustrate Etruscan history, as well as Etruscan burial customs and family life.

This little book is not a history of Etruscan painting, but it is of value to the student of ancient art because it shows how Greek art was made to serve Etruscan purposes, distinguishes the Greek from the Etruscan elements of the pictures, and has well chosen and carefully made illustrations; and it is of value to the student of history because it offers some information concerning the characteristics of the Etruscans and gives the reader a glimpse of the history of Italy through several centuries from the Etruscan, rather than the Roman, point of view. The translation is easy to read and appears to be accurate.

HAROLD N. FOWLER

WESTERN RESERVE UNIVERSITY